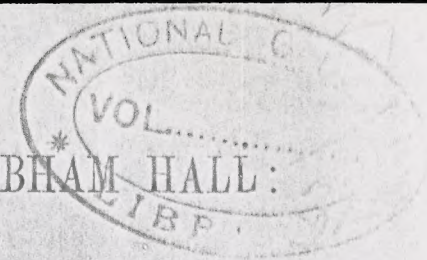


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ON THE PICTURES AT COBHAM HALL:



AN ADDRESS

DELIVERED IN THE PICTURE GALLERY, JULY 27TH, 1876.

BY

F. G. STEPHENS, Esq.

[Reprinted from ARCHÆOLOGIA CANTIANA, Vol. XI.]

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LONDON:

MITCHELL AND HUGHES, 24 WARDOUR STREET.

1877.



With F. G. Stephens's Compl^{ts}

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W. C. BISHOP

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THE SECRETARY OF THE NAVY

ON THE PICTURES AT COBHAM HALL.

My first duty when addressing a company in this Gallery is to thank the noble owner for the opportunity of doing so. I am sure that every visitor will join heartily in expressing gratitude to the Earl of Darnley, for the privilege and the pleasure he has afforded us. It has been suggested that the best mode of performing my duty, of calling attention to the works of art by which we are surrounded, will be to speak from this place generally of the most interesting paintings, and, afterwards, to offer myself as a guide to those who choose to make a tour through the chambers which are decorated with pictures, and to comment on them as we go. As our time is limited, selections must be made in both cases; moreover, I cannot pretend to exhaust so large and wealthy a subject as Lord Darnley's collection affords. In such a case classification by schools of art, still less grouping the works of each master, is out of the question; we must be content to take the paintings in the order in which they are disposed: we cannot conveniently separate the pictures proper from the portraits, except so far as regards the Portrait Gallery up-stairs; in respect to the latter category of examples the chief interest they possess is as likenesses of so many famous men and ladies, but they comprise some very striking instances of fine art applied to portraiture, and few private collections in this country surpass this one in the historical and personal value of the works. I propose to deal with these briefly from this place, and to reserve what I have gathered, which is, I fear, only too little to do justice to the subject, until we are in the Portrait Gallery itself.

Nevertheless, I must begin with a portrait, the work of

Titian, representing his friend Ariosto. It is signed by the artist in the Latinized form which he often used, as in the "Bacchus and Ariadne" in the National Gallery, and the "Europa" here. It much resembles a portrait formerly belonging to the Manfrini collection at Venice, of which the dress is somewhat browner than that before us. This picture, with several others, was generously lent by Lord Darnley to the Royal Academy last winter, so it may be familiar to many. The flesh seems to me to have been slightly rubbed, but the general condition of the work is perfect, and it is an admirable example of the vitalizing power of the great painter, whether we regard the character of the face, so full of thought and poetry as it is; the almost luxurious beauty of the features, so apt to the countenance of such a poet; or the grace and vivacity of the action of the head, with eyes that seem to look, but appear neither to see us, nor to seek our notice. Technically speaking, the portrait is a marvel of art, rich, powerful, and brilliant, sober without sadness, sound, and wonderfully finished. It is broader, if not quite so elaborate as Titian's portrait of Martin Bucer, which is at Mrs. Meynel Ingram's house, Temple Newsam, near Leeds, an earlier production than this, and one of the very best portraits in the world; on the other hand, it is much firmer, more brilliant, and in a better harmony, than the portrait of Ariosto, by the same painter, which represents the poet much later in life than that before us, and is one of the finest portraits of the Italian School in the National Gallery, No. 636. Lord Darnley's picture bears signs of the influence of Bellini, signs which had become very faint indeed when Ariosto sat again, for the National Gallery portrait. Titian probably did not produce the likeness before us in that town house of his which still stands, the Casa Grande, Venice, wherein he certainly painted Aretino, Sebastiano del Piombo, and Boccaccio, portraits superbly engraved by Cornelis Van Dalen the younger, and others; a house, and in some respects an "art-factory," where the master laboured, and where, beyond a doubt, the pupils produced many a copy which goes by the name of Titian. It is more likely that this picture was executed at Ferrara, where the artist represented his friend at least twice, once, it is said, for a frontispiece to the *Orlando*

Furioso, first edition, 1516. The example before us should be compared with the other portrait in the National Gallery likewise by Titian. As Ariosto was forty years of age in 1516, I presume Lord Darnley's picture must have been painted some years earlier. Of the truth of the likeness the proof is complete. This portrait was comprised in the "Art Treasures" Exhibition, Manchester, 1857, No. 257.

The picture of the "Virgin," by Sasso Ferrato, is one of many which are associated with that artist's fame, of which there is an instance in the National Gallery, No. 200. "The Flagellation," by Schiavone, was formerly attributed to Titian, who painted a very famous picture of that subject, but this one resembles in some important respects the work by Del Piombo, now in Rome. It is Titianesque in style and feeling for colour and design, and, whatever it may owe to Del Piombo, owes still more to Titian of its motive and the passion of its design and expression. Far removed from this in sentiment, and character, is a "Church Interior" ascribed to Steenwyck; a view which has some features not dissimilar from those supplied by the church at Munster. It belongs to a class of works which, as it seems to me, receive much less attention than they deserve; for, apart from their technical value, they often comprise details of great interest in costume, customs, and the like, such as concern the admission of dogs to churches, which was, as many here know, counteracted by the appointment of men to whip the unlucky animals out again. We often, in such pictures, see children uproariously at play, lovers meeting and people gossiping, men digging graves, and beggars appealing for alms; as usual, the fair sex preponderates here in the audience, being about ten to one of the unfair sex; the ladies wear that *quasi*-Spanish dress, the black caps with lofty tufts raised above the heads, a costume frequent in Spanish and Flemish portraits, as in Rubens's "Archduchess Clara Eugenia," and so richly illustrated by Hollar, in the famous series of etchings displaying the female costumes of his time. Near this hangs one of the pictures, by Reynolds, which bear the name "Samuel called," a good example, marked by the pretty sentimentality of the master; this is the work which was engraved by J. R. Smith, and is known by innumerable repeti-

tions in nearly all modes of art. It has reappeared in all possible forms, even on jam pots. Sir Joshua's account book tells us that he had fifty guineas, from the Duke of Dorset, for the "Samuel" which is now at Knole; this was just a century since, August, 1776. This example cost the fourth Lord Darnley a much larger sum, for the same book tells us that, in June, 1791, he paid seventy-eight pounds, fifteen shillings, for "a Samuel," doubtless that before us, at the same time that he bought, from Reynolds, Rubens's "Little Boys reaping" for twenty-five guineas. The latter was sold in 1803, with the third Lord Darnley's pictures, for £21. We next come to a picture ascribed to Guido and representing the "Massacre of the Innocents;" a capital school copy from the famous example at Bologna; this design, and even its inspiration, owes much to Raphael; one of the finest parts of the composition, indeed its only first-rate element, the woman flying with her babe in her arms and looking back affrighted, is directly due to the work of Raphael, of which there is a cartoon in the National collection. A picture of considerable interest to us as illustrating the decadence of Italian art appears in the large Carlo Dolce, representing "SS. Catherine of Siena and Mary Magdalen presenting a portrait of St. Dominic to two monks of the Dominican Order," who kneel to receive it. There is a special legend of the Order to this effect. As a painting there is a world of difference between this example and those early devotional works where sentiment is supreme. It seems to have been restored, but is doubtless genuine. Another work of even less questionable quality, may next compel our attention; it is the large example of Giorgione's skill in a decorative way, representing "Pompey's head taken to Cæsar," which might profitably be brought near the great "Europa," a decorative painting by Giorgione's rival, Titian, to which we shall soon come. No comparison can be made between the value of the two specimens as representing the masters who produced them, but the less excellent one exhibits quite enough of the manner and inspiration of Giorgione to serve for the purposes of comparison. Rough, rather slight, and designed to be seen at a distance from the eye, to be part of a frieze, in fact, it must be recognized as a work of great merit, only

possible to a master of the highest grade, gorgeously rich and almost sombre in the magnificence of its beauty in respect to colour. It is unfortunately hung, and seems to have been much repainted. It was at the Royal Academy Winter Exhibition of this year. The four sumptuous allegories by Paul Veronese, now in the room at the end of this Gallery, supply what may be called a third in the series of Venetian decorative pictures, which need only a Tintoret of equal importance to supply means for studying the most gorgeous aspects of the school of Venice. We have this in the fine "Creation of the Milky Way," hanging in the same adjoining room with the four allegories, a work which I confess came to me as a most delightful surprise, when I saw it for the first time the other day.

To return to the Picture Gallery; let me commend to you the good Guido, two life-sized figures of young females, commonly styled "Liberality and Modesty," the one giving jewels to the other, an action which can hardly justify the title. It is a capital picture, remarkable among Guidos for its golden tone and warmth of colour; the design has been more than once repeated, and two other versions exist in England; a fine one, of somewhat redder and less golden tone than this one possesses, belongs to the Duke of Devonshire, and was engraved by Strange; Earl Spencer has another. It is a first-rate example of the eclectic school, a school from which we could expect no nobler manifestations of design than here appear, and admirable as a painting, but without much poetic motive. The figure and face here representing Liberality were due to a model often employed by Guido, especially in the famous figure of the flying Fortune with the World at her feet, the best version of which is in the Capitol, Rome, from which Strange engraved one of his master-pieces. I take the adjoining picture, ascribed to Guido, and representing the "Daughter of Herodias with the head of the Baptist," to be really by Elisabetta Sirani, who formed herself on Guido; it was formerly in the Colonna Palace, at Rome; compare it with Lord Yarborough's picture, by Guido, of this subject. One seems to come out into the air again on leaving these artificial paintings and encountering the robust, bracing Jordaens, a work from

the Choiseul Gallery, representing with sunny, masculine, and lustrous power "A Man and Woman with a Parrot." It was at the Royal Academy this year, and at Manchester in 1857 (611). Earl Fitzwilliam has another picture by this artist, "A Girl with a Parrot."

Not far from these works are examples by Rubens, comprising peculiarly interesting sketches and studies, or rather, to speak correctly, little vigorous paintings, mostly made for the use of pupils, and in order that those young gentlemen might enlarge and carry them to a certain stage, after which Rubens intended to finish them. Many specimens of this sort exist in this country and abroad; there are more than one in the Dulwich Gallery, there is a capital one at the Bethnal Green Museum, representing the "Triumph of Saul;" and a fine instance is in the National Gallery, but the finest I have met with is in the possession of Sir Matthew Wilson, at Eshton Hall, near Skipton, representing "Cymon and Iphigenia." Among these before us I may call attention to a sketch for "The Triumph of Henry the Fourth," designed for the picture now in the Salle de Niobé, Florence, a splendid and most animated composition, replete with energy, pomp, and movement, quite typical of its class. There is a silvery sketch of "Rubens and his Family," which has some of the characteristics of a Van Dyck. Likewise, a somewhat injured study of "Jupiter giving the Earth to Venus;" a slight but capital sketch of a "Woman and two Cows;" and a most charming "Children blowing Bubbles." The last belonged to Sir Joshua Reynolds, and was afterwards in the collection of Mr. Willett Willett, from which it was sold in 1814, for £142 16s., and it seems to be the same as that which was sold with Sir Masterman Sykes's pictures, 1824, for £69 6s.; it is No. 715 in Smith's Catalogue, and was at Manchester, 1857, No. 540, and at the British Institution in 1828.

Of the more important Rubenses in this country few are more valuable or characteristic than that large one which is before us, "The head of Cyrus brought to Thomyris," a superb example, of the highest Rubensian quality, comprising nearly twenty life-size figures, and being in perfect condition. It must strike every one that if Rubens ever owed anything to

P. Veronese it was on account of this picture. The treatment and the colour, the marvellous *bravura* of the painting, thought and design; *bravura* which is void of vulgarity, full of motion, not violent, and by no means without tragic, if somewhat theatric, dignity, compel our admiration. We recognize Rubens's wife in more than one face here; the boy seems to be his son. The painting was in the Orleans Gallery. From that collection it was sold for 1200 guineas. It has been repeatedly engraved; best of all by Paul Pontius, the plate being one of the *chefs d'œuvre* of that master, who worked in the very light of Rubens. Ragot copied Pontius's print; Duchange engraved the picture, as did Launay. There was a drawing of the same, ascribed to Rubens, in the Lawrence collection, and afterwards in that of the King of Holland. There is another version or rather a different design for this subject by Rubens now in the Louvre (No. 433), in which Thomyris sits on a throne placed on a dais, and is attended by her ladies; the soldier plunges the head of Cyrus into a vessel which is very similar to that represented before us; this picture formerly belonged to the French Royal Collection and the Gallery of the Luxembourg; in it the figures, as in Lord Darnley's masterpiece, are of about the size of life. Of course a careful observer can detect in both these examples a good deal of pupil's work, but the chief charm of that now in question lies in the wonderfully dramatic and energetic design, the vigour with which the most sumptuous colouring has been employed, and the admirable picturesqueness of the subordinate elements; as to which see the fine figure of the knight who leans both hands on his mace, and seems to note the triumphant spite of Thomyris with a cynical smile; observe the figure of the man in red, with the quaint fur cap, who stoops forward a little, having his hands linked behind him, a figure Rubens was very fond of repeating with certain variations—the knight seems in a moralizing mood to contemplate the mighty fallen. This picture has not received in all its parts equal attention from the hands of Rubens; the bare back of the youth who is about to plunge the head of Cyrus in the golden vase is an instance of this, it is in a crude state. On the whole, this is one of the most magnificent "gallery pictures" in Europe; the subject must have attracted

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Rubens with unusual force, for the effort to repeat the same in two works of such dimensions and elaboration as appears in that before us, and in that of the Louvre, must have been great. Lord Darnley's picture was at Manchester, 1857 (No. 579), and at the British Institution in 1822.

I am loth to detain you before this picture, because the next one is that which is mostly considered the master-piece of the whole collection, need I say that I refer to Titian's famous "Europa," which latter, like several others I have to name, was this year in the Royal Academy exhibition. Vasari tells us that Titian painted this subject for the King of Spain, but he might err in this, as he certainly erred in respect to other works by the master which he classed with the "Europa." It was bought by Lord Berwick from the Orleans Gallery for seven hundred guineas before it passed to the possession of the Earl of Darnley, who likewise gave, as I may note in passing, three hundred guineas for the "Venus with Cupid," by Titian, which is now here. The "Europa" is unquestionably a late picture, as we might infer from Vasari's record of its production, but I fail to see much of that influence of P. Veronese in it which some have recognized; rather, as it seems to me, here is the culmination of the style of the Venetian himself in a florid manner, and the highest splendour of colour, with some audacity or carelessness in the drawing, and considerable lack of refinement in the motive, as well as in the proportions of the principal figure. But the colour is superb, whether we regard the figures or the landscape, and the composition most admirable; the flesh painting represents skill attained in a long life of incessant practice. The fervour of the colouring throughout has hardly a rival anywhere, and is as beautiful as it is true to the nature of the subject. The luxurious passion of the story is equally suggested by the attitude of Europa, the superabundance of her contours and the splendour of the entire work, glowing as it is with sunlight on the deep blue sea and mountains, the shore, and the figures of the bull and his burthen. There is much poetic insight in the voluptuous pose of Europa herself; indeed, so obvious is this voluptuousness, that one might be pardoned for wondering at the surprise and grief of the damsel's family who are depicted on the shore in

the mid-distance, weeping and crying out at the elopement of the lady. We ought not to omit noticing that the background is a complete landscape, faded now, but formerly of the most vivid, solid and truthful character, apart from its poetic quality, which is of the highest value. It confirms the position of the artist as one of the earliest landscape painters in the sense we now imply by the use of that term. If we suppose "Europa" to have been produced so late in Titian's career as 1570, or five years before his death, we are instructed as to the value of his achievement in the work. At that date landscape painting of this sort was of the rarest kind. There is a picture at Alnwick in which the landscape is attributed to Titian, as the figures are to his master Bellini; it is of great value in shewing the attainment of power in this respect by Titian, and there is another at Chatsworth, which in relation to "Europa," might afford grounds for interesting considerations on the history of naturalistic landscape painting. In all these landscapes that poetry which distinguished Titian's efforts of this order marks the master, before whose time landscape painting dealt with conventionalities and types which, however full of sentiment, were not inspired by realistic studies combined with pathos, as we see them here. There is a study, or reduced version, of this design in the Dulwich Gallery. The picture at Cobham was, with others from this collection, exhibited at Manchester in 1857, and numbered 259. It is signed *Titianus pinxit*. In this gallery hangs a half-length figure of Christ, which is ascribed to Titian on questionable grounds, though it may be a fine picture of his *atelier*; it was formerly in the Rinuzzino and Vitturi collections; from the latter it was, about 1776, sold with other similar examples, bearing great names, now here and elsewhere, to Mr. T. Moore Slade. Of the sale he gave a very edifying account to Buchanan, describing a decidedly illegal agreement for the transfer of the consulship at Leghorn, and the capture, by a French privateer, of the whole of Mr. Slade's purchase, which included the "St. Ursula" by Claude (now in the National Gallery, 30), which Lord Darnley declined to buy at Mr. Slade's price. The other pictures from the Vitturi collection now here, are, according to Mr. Slade's account, the portraits of Titian and



Don Francesco del Mosaico, ascribed to Titian, but really a very poor copy indeed; "Venus and Cupid," likewise ascribed to Titian; "The Tribute Money," same; "Portrait of Charles V.," which I have not seen, same; a "Magdalen," by Ranieri; "Lot and his Daughters," by P. Vecchio; and "The Circumcision," by Guido.

The next work to which I shall call your attention is the admirable example of Salvator Rosa, "The Death of Regulus," a fine proof of the dramatic conception of this artist, and comprising numerous figures, all perfectly adapted to the subject, and united in sentiment and design with the striking and dignified landscape. This picture was formerly in the Colonna Gallery; it has been unfortunately much obscured by injudicious treatment, but does not seem to have been permanently injured. "The Preservation of Pyrrhus" is a replica of the picture in the Louvre, by N. Poussin, one of his best and characteristic works, so well engraved by Audran.

The four examples by P. Veronese, which are in the room at the end of the Gallery, deserve a most careful examination. They came from the collections of Queen Christina of Sweden, and of the Regent of Orleans. It would be difficult, if not impossible, now to explain their subjects; they were valued respectively, two of them at two hundred guineas each, the other two at one hundred and fifty guineas each, but they realized very different sums, *e. g.*, the former two passed to Lord Darnley as follows: "Respect," for thirty-nine guineas; "Happy Love," for sixty guineas; the latter two, "Disgust," for forty-four guineas; "The Faithless," for forty-six guineas. Of their extraordinary technical and decorative value there can be no question; they form a series, or probably portions of a series, of enrichments for a ceiling, and must be looked at accordingly. They exhibit the decorative genius of Veronese at its highest pitch, in respect to colour, composition, action, and his characteristic bold large mode of draughtsmanship, qualities of art which we may consider as most fortunately employed on them. One may readily conceive the magnificence of the saloon for which they were designed, and of which they must have been the chief ornaments. They were all engraved in Crozat's work, and they seem to be capital if not very lucid

illustrations of the passion for moral allegory which during the sixteenth century obtained in Italy even more than elsewhere. It would be difficult to offer a complete explanation of the subjects, and it would be still more difficult for us fairly to appreciate the inspiration of those subjects as it had vogue when Veronese painted these large compositions about 1550 or 1560, as I may fairly presume he did. I hold them at a very high rate indeed, far above not a few better known examples of the marvellous skill of the artist, and I am sure that, if they could be seen again on a ceiling, and with something approaching the magnificence of their original surroundings, gilding, frames and furniture, their superb qualities would astonish us all. Their condition is absolutely uninjured, and they are to all intents and purposes as fresh and sound as when painted three hundred years ago. "Respect," or "Le Respect," shews Cupid conducting a warrior, who is held back by an older man, towards where a naked sleeping Venus, nymph, or what not, lies supine in rosy dreams, and is an image of luxury, to whose charms, as it seems to me, the champion is more than indifferent, at least he appears diffident and unwilling to encounter temptation by their means, a notion of mine which may accord well enough with the traditional title of the picture. The champion wears a *quasi*-Roman costume of rich golden tints, making fine colour with his bronzed and ruddy skin, and dark chestnut hair. The actions of all the figures have been adapted with reference to the intended position of the picture on a ceiling. The *technique* exhibits more pupils' work than appears in any one of the companion paintings; the broadly drawn outlines are laid on with less refinement and less reserve than elsewhere, although such roughness is common enough in Veronese's decorative productions; the forms here, as in the bent leg of the sleeper, were originally somewhat carelessly defined, and afterwards rudely corrected with broad, bold touches of dark pigment, the additions being probably due to the master; the colour in general, though rich, powerful, and well considered, lacks the silveriness of the other pictures, the true Veronesian olive hues are not so fine as elsewhere; the face of the nymph needs the purity of the carnations which is so precious in most of such examples. "Disgust," "Le Dégout," shews Cupid



chastising with his bow a man who is prostrate, and over whose body the tiny god strides, standing in indignation and triumphant power on the broad, flat, and brawny chest of the culprit; two females of diverse ages, one of whom guides the other, are hurrying away towards our left, the elder woman carries an ermine, the well-known symbol of purity, or virginity, in her hand, she is rather lean and wan, and has a dignified and severe expression on somewhat worn features; her companion, whom the former may be supposed to have protected or rescued from peril, is much younger, an exuberant and sumptuous beauty of the Veronese type, whose charms are freely, but not immodestly displayed; she turns to look at the prostrate man with dignity and indignation. The accessories of the design were employed to assist in explaining the motive of the artist, a motive which appears to be by no means so obscure as is commonly the case in allegories of the sixteenth century; these accessories comprise architecture, and, in a niche, a statue of a satyr. "Happy Love," "L'Amour Heureux," is hardly less obnoxious to explanation than "Le Dégout." Cupid conducts a warrior, or that man who is introduced in these cases as champion, hero, combatant, and victorious, to Fame or Fortune, who is seated on a great stone orb, which is placed at the entrance of a magnificent building; she is about to deposit a wreath on the champion's brow, and he is for the purpose led or accompanied by a beautiful, richly clad damsel, who seems to have received a palm from the goddess, and to be about to bestow it on the happy lover, while she leads him forward and makes an obeisance to the bestower of the laurel. An amorino guides or restrains the kneeling lady with a golden chain by which her body is girt; a large hound, the emblem of fidelity, is close to the group. "The Faithless," "L'Infidélité," seems to me to have been designed so as to form what is at once the complement and the contrast to "L'Amour Heureux;" here an undraped female, or meretrix, is seated between two lovers, the one of whom is in full manhood, with set form, features sedate, dark, close-cropped hair and beard, the other young, incipient, who, while advancing, gives surreptitiously a letter to the damsel, who takes it with an evident intention to conceal an act of infidelity. On the letter is an inscrip-

tion I could not decipher, which was probably not intended to be legible. With her right hand extended the woman seems to signal the older man aside, or to reject him, while her attitude obviously expresses a welcome for his rival. The carnations of the back of the meretrix are exquisite in the rendering of the white and rose; the greys, so delicious to artistic eyes, have been introduced with amazing skill, and the entire work is pearly and less warm in colour; but it must be admitted that Dr. Waagen was right in saying that the composition is "not happy," in fact it is awkward and disjointed, but this might not appear if the picture was placed on a ceiling where it was designed to be seen.

I have already noticed, as probably due to the unapt position of the picture, the unsatisfactory aspect of the composition of "The Nursing of Hercules," that superb Tintoret which hangs upright on a wall in the same chamber with Paolo Veronese's four sumptuous allegories, whereas the whole five works were devised to decorate ceilings, and I have endeavoured to express some of the delight with which inspection of the technical qualities of the splendid mythological picture inspired me, but I have till now deferred to speak of the design of the Venetian artist's masterpiece. Juno, in the form of a joyful and exuberant young matron, is supine on the celestial couch, surrounded by amorini, and attended by her peacocks and other emblems of pride, luxury, and state; her limbs are extended with extreme *abandon*, while she half rises on the bed, and their roses, under-hues of gold, and deep carnations, testify the power of Tintoret in flesh painting, notwithstanding the questionable blackness, coldness, and even dirtiness of the shadows, shadows which look as if they had been repainted by some other than the master-hand. There is a smile of pride and splendid joy on her face, which, by the way, is as completely out of keeping with our notions of the countenance of Juno, as the long, fine, and virginal limbs and torso of the figure are remote from the ideal of the stately forms and contours of the magnificent matron-like Queen of Heaven. Nor, it must be admitted, does the much less than Jove-like Jupiter, who hovers above, and holds the vigorous babe to the breast of the goddess, assort with the aspect we are accustomed



to ascribe to Zeus. It is of course needless to vex the spirit of Robusti on such matters as these; his notions of Olympus were, doubtless, somewhat inchoate and vague, while we are bound to accept his work according to his own conception, and that was unquestionably full of vigour, spontaneous and splendid enough to satisfy less grateful critics than ourselves. We need say nothing of the indifferent fulmen-grasping eagle which with the other figures appears in this deep blue, light-suffused firmament, a glorious piece of colour in itself, combining in subtlest harmonies with the carnations, and the abundant, varied, and potently tinted draperies that float around the group. From Juno's tense bosom issue long lacteal jets which seem to crystallize into stars, enclosing the immortals in a galaxy. Hence its second title, "Creation of the Milky Way." I presume this work to have been designed as a centre-piece in a decorative scheme, and that accessories which are not here must have given additional magic to the composition of the ceiling which all were intended to enrich. This picture formerly belonged to the Orleans Gallery, and was sold to Mr. Bryan for £50. It was one of the "Art Treasures," at Manchester in 1857, No. 298; the four Veroneses were in the same exhibition, Nos. 285-8.

In the same room, which is known as Queen Elizabeth's Chamber, hangs a picture which contrasts in every respect with the Venetian works; it is a very interesting example of the mode of the German School as it existed under *quasi*-Italian influences in the sixteenth century, when careful, indeed exhaustive study of the nude figure was in vogue, or rather pursued with characteristic stringency and narrowness of purpose, and yet, as is frequently the case, it is not devoid of pathetic inspiration. It represents, at nearly life-size, a man holding the emblematic bow and arrow of St. Sebastian; his body shews no wounds, but the face looks upwards with an intense, if somewhat prosaically rendered, expression of devotion and self-sacrifice. The flesh has been drawn and modelled with perfect care, great learning, and in a most searching manner, as to which see the treatment of the hands and the head. The intense realism of the execution here is opposed by the abstraction of the design. The carna-

tions are reddish, and the whole, when fresh, must have been very bright; the style is hard but not crude. The picture would reward care in cleaning by judicious hands, and the application of a little varnish would produce a surprising effect.

I must not omit to notice in the Picture Gallery two paintings ascribed to N. Poussin: 1. A nymph on the shoulders of a satyr, accompanied by another satyr, who carries a basket of fruit, an amorino, and other figures. It is very like a picture by this artist which is now in the gallery at Cassel. 2. The companion to the former, Cupid kissing a nymph, a satyr with fruit. Both these works were bought from the Lansdowne Collection in 1806. The former two are not fortunately placed at Cobham, and they look dark and heavy in colouring; in design they are spirited, and in that respect may fairly claim our full attention. A bust portrait, ascribed to Lorenzo di Credi (?), and said to represent Girolamo Benevieni, an old man with an earnest, serious look, has much character. A head of an old woman, attributed to Rubens, and said to represent his mother, certainly fails in the latter respect, and does not satisfy me in the former designation, yet, while the flesh is crude and inharmonious, the expression is animated and natural.

I shall now, in the first case, briefly enumerate some of the portraits which have attracted admiration. In the Small Dining Room are some capital examples of the art of Reynolds and Gainsborough. By Gainsborough is "Mrs. Gore," sister of the first Lord Darnley, a fine, highly finished, solid, and comparatively early work, with a rose in the bust, a beautiful face with a very English, lively expression. Near it is the well-known "Lady Frances Cole," as a child, a whole length, with a dog, by Reynolds, which has been finely engraved by Grozer. Close by are Miss Theodosia Macgill, a lady in blue, afterwards Countess of Clanwilliam, dated 1765, the year of her marriage, by Gainsborough, and very good indeed; the fifth Earl of Darnley, as a boy, by Hoppner; Mrs. D. Monk, sister of the first Earl of Darnley, by Reynolds; the fourth Earl of Darnley, by Gainsborough, in a peach-blossom coat, and having the peculiarly brilliant "Gainsborough" complexion; the Countess of Clanwilliam, much faded, in pink, with a book on her knee, by Reynolds; and other portraits of scarcely inferior merit.



In the Music Room is a noble group by Van Dyck, comprising whole length, life-size standing figures of Lords Bernard and John Stuart, sons of the Duke of Lennox. Van Dyck painted these noblemen in a picture in the De Grey Collection, but not more finely than in that to which I now refer.

In the Large Dining Room is a most interesting portrait of Mary Queen of Scots, with the scene of her execution in the background, a work of value from a pathetic point of view. In the same room are other portraits: particularly to be noticed is one of Charles I., by Mytens; one, supposed to be Frances Stuart (born Howard), Duchess of Lennox and Richmond, in a richly embroidered petticoat, standing by a chair of state; a portrait of the fourth Duke of Lennox, by Van Dyck; another of the second Duke, and what may be George, Lord D'Aubigny, eldest son of Esmé, Duke of Lennox, in a shepherd's dress; he was killed at Edgehill, Oct. 23, 1642. In the Portrait Gallery are numerous illustrations of the political and literary associations so rife in this house, comprising likenesses of Thomson the Poet; Gay, by Aikman; Pope, a capital portrait, with his hand to his seemingly throbbing head, as usual; Dryden, a first-rate Kneller; Betterton the Player, by Dahl; Lord Bolingbroke, a good Richardson; Steele, by Thornhill; Temple; his companion Swift, by Jervas; Hobbes, one of the numerous repetitions of the Royal Society's portrait; Locke, by Greenhill; the Count-Duke Olivarez, by, or after, Velasquez; Sir William, son of Sir Hugh Myddelton, with a picture of the New River-head in the background, and the charter of the company on a table at his side, with its pendant seal; a portrait of the Duke of Buckingham, ascribed to Van Dyck, but, I think, by Jansen, shewing the green ribbon of an Order; Sir P. Sidney; the Earl of Leicester, and his brother, two portraits ascribed to Van Dyck, but certainly by Walker; a curious picture by Juan Pantoja de la Cruz, of a lady and gentleman; a very charming portrait in white, by, I believe, the comparatively rare French painter, F. Clouet, or Clouet III; a German portrait, once ascribed to Holbein, of a lady holding a white rose; a man by, I think, R. Van der Weyden, which deserves a better place than it has. Above all, is a most valuable heirloom, the portrait of Mary Queen

of Scots, in black, wearing that curious jewel, comprising an enamelled group of "Susanna and the Elders," with a motto, "ANGUSTIÆ VNDIQVE," and, within a cross, the combined Ss, elements which have puzzled antiquaries, and which appear in other perfectly similar portraits of the Queen, now in the National Portrait Gallery, at Hardwick, signed by P. Oudry, Hatfield, and Welbeck. This was painted in her captivity, 1578, as the inscription testifies, "Anglicæ Captivit 10." She wears likewise a true devotional crucifix, whereas the jewel before named is but a memento, or ornament, employed to support a fine rosary. Mr. Scharf, whose learning, exhaustless studies, and acumen, have before now been of the utmost service to this Society, has confirmed the history of this picture, and, so to say, presented the world with unchallengeable likenesses, as above enumerated, of Queen Mary of Scotland. The portraits were doubtless painted for her adherents, and, in one or more cases, probably retained in the places of her captivity. I cannot anticipate the details of this important matter which Mr. Scharf has generously imparted to me, but must refer to the account he will shortly publish; see "Proceedings of the Society of Antiquaries," 2 S. vii. 49. There is a very characteristic whole length of Queen Elizabeth, in cloth of silver, brocaded with stripes of scarlet over the bust, a feather fan in her hand, and a beautiful Cellinesque jewel hanging at her side; it has the veritable face, at once beautiful and severe, of the Westminster monument, and may be the work of Marc Gerrard. Near these portraits appear Mary of Modena, Queen of James II, and Mary the Second, both interesting pictures. In a Vestibule is a portrait of the first Earl of Clarendon, after Lely's often engraved likeness, now at the Grove; his grand-daughter married the first Earl of Darnley. The great seal is at his side, he wears the robes of Lord Chancellor.

Having thus summarized the chief attractions, personal and historical, of the collection of portraits in Cobham Hall, I may add what details suggest themselves respecting the more remarkable works, as portraits and pictures. The portrait of Lady Frances Cole is known by many names, including that which is proper to it, "Miss Frances Harris;" likewise "Fanny and her Friends," and "Girl and Dog." She was

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the youngest daughter of Sir James Harris, Secretary to Queen Charlotte, a diplomatist, better known by his title of Earl of Malmesbury; the Hon. Frances Harris married Sir Lowry Cole, a distinguished soldier, Governor of the Mauritius, and the Cape, one of the Enniskillen family; she died in 1842, one of the very last survivors of Reynold's sitters. The picture was painted for the fourth Lord Darnley, who in May, 1789, paid one hundred guineas for it; in that month, as Reynolds's pocket-book attests, the child sat for the portrait which, as some have said, is really the last of Sir Joshua's works. It is one of the most charming and popular of the children's portraits which this best of painters of children produced. It certainly was not the last of Reynolds's pictures, yet so nearly such that it may well be the last work which came in a finished state from his hands. "Lady Frances Cole" was included with the "Art Treasures" at Manchester, 1857, No. 63.

The portraits of Lords John and Bernard Stuart, which are in the Music Room—a picture wisely placed there as the chief ornament of the chamber, but for art's sake, as I think, unfortunately hung too high—were engraved in mezzotint by McArdell, who used, I am not disposed to doubt, the before named version in the De Grey Collection. The colour of the example at Cobham is charmingly golden and delicate; the tones, those subtlest and most difficult elements of the painter's craft, have been treated with a charm so powerful that it is impossible to resist its effect. They are life sized, whole length figures, of a stately order, but, according to Van Dyck's mood of painting at this period, composed in a somewhat stagey design, and shew true young nobles, of the very crown of the time during which they flourished, glittering before us in fire-fly hues of satins, silks, and laces. All their splendour was soon to be abashed in untimely and bloody deaths, for these brothers both died on the battle field, fighting for the King. Their enormous wigs, flaxen and brown respectively, curiously display the exaggerated finery and the really vile taste which obtained at the time. Nothing but the wonderful power of a painter like Van Dyck, and the gorgeousness of the materials of which the dresses were composed, could make acceptable so ungraceful, gaudy, inconvenient, and ill-contrived

a costume as that which is known to us as "King Charles the First's" mode of dress; in fact, however, this costume in its exaggerated form was not that of the King or his more cultured noblemen,—rather was it the mode affected by the young cavaliers of the hottest blood, and its favourable reception among English fashionables was the work of the "Queen's friends," the evil-working party of Henrietta Maria, who derived it from the French Court. The King's costume approached that worn by the higher order of Englishmen at the period, and was much simpler than this. We must separate the attitudinizing of the painted figures from the probable style of the young nobles Van Dyck represented, and ascribe these objectionable elements of the otherwise noble work to the influence of Rubens on his ablest pupil, for it is unchallengeable that Van Dyck rarely rid himself of the *bravura* of his master. One of these nobles wears amber satin, with marone breeches; he is standing by a pedestal, and seems—in this the design is defective, although the composition is perfect—to have nothing to do with his brother, who is erect, and placed on a lower level at his side. The figure of the latter is in profile to us, and with the left foot set rather carelessly on a step; he looks, not without *insouciance*, over his shoulder at us, as if he just cared to know what we thought of his fine laces, glittering cloak, and innumerable superfluous bedizenments. If his lordship's braveries of attire were brilliant, they were well matched by his military conduct. His death in a heady fight was gallantly encountered, and by no means opposed to the sentiment of his meteoric aspect on this picture. The white satin lining to his blue cloak, his jerkin of white satin or silk, the green-blue breeches, which are overlaid with lace and embroidered with silver, the high boot-tops enriched with lace, the long buff boots themselves, with their outrageously lofty heels, the last being armed with cruel spurs, display the culmination of a costume of the period. The faces of these young lords are suave and mild of expression, and genial if not noble.

The subjects of this picture were two of the five sons of Esmé, Duke of Lennox, and his wife Catherine, Lady Clifton. Lord John commanded certain companies of Royalist light horse, and, March 29, 1644, rashly attacked Waller on Cheriton



Down, where he was killed. He was buried in Christ Church, Oxford, by the side of his brother George, Lord Aubigny, before named. Lord Bernard commanded the guards at Naseby, and was killed in a skirmish at Rowton Heath, Chester, Sept. 26, 1645. The patent creating him Earl of Lichfield was awaiting the King's signature at the time of his death. The Duke of Richmond has two small full length portraits of these lords, grouped on one canvas, with a landscape background,—a work which was in the National Portrait Exhibition, 1866.

It is no new thing to those who are accustomed to look below the surface, so to say, of Van Dyck's portraits, to see the mists of death and centuries lifted from those human faces, so that the very men and women seem to stand in life again. Complete wonder at the *vraisemblance* of the likeness attends their observation,—admiration unlimited obtains for the painter's courage who dared thus faithfully depict so many great people, making them look so mean, cruel, false, cold, cowardly, narrow, insolent, and what not, as frankly and with the same impartiality as that which failed not when the reverse qualities of the hearts and minds of noble men and women were to be depicted. What we owe to the Flemish painter for light on the history and the men of King Charles's time is incalculable; it is thus great, and yet we are so completely accustomed to accepting this marvellous illumination of the past, that it requires an effort to conceive what our ideas of the period would be without Sir Antony's portraits, for it is beyond question that the biographies of the persons and the pictures which represent them are absolutely complementary to each other. In this respect the historical interest of the Civil War is incomparably more dramatic, vivacious, and vivid than any other epoch of our annals. In this respect not even Reynolds's time approaches that of Van Dyck. I never see a portrait of Charles, his Queen, Strafford, Laud, or any other performer in that astounding tragedy in which they held such momentous parts, without wonder at the audacity of Van Dyck, who painted the people as we see them, or without profound interest in the question whether or not he saw them as we see them, standing with the backward-thrown light of history to reveal their forms and lineaments, each in its true significance.

At the same time I must not omit to aver that the magic of Van Dyck not seldom exhibited the nature of "glamour," a fitful, questionable, nay even meretricious charm, and it is true that other artists of the time imported a graver dignity, a finer sweetness, a purer serenity, a more intellectual nobility to faces which the arch-magician dealt with more attractively, but not so soberly. In illustration of this I may point to Mytens's noble portrait of King Charles, which is so great an ornament of the Large Dining Room here, and is profoundly interesting in shewing a face of immeasurably higher quality than appears in any transcript by Sir Anthony from the same, a face and an air so superior, so much more masculine and grave, so far more deeply intellectual, and so profoundly pathetic in every line and contour, that it is easy to understand the *personal* loyalty with which so many of the adherents of this exemplar of kings were inspired. On the other hand I am compelled to think—so completely does Van Dyck's reading of Charles's air and features echo the monarch's history as now unveiled to us—that Mytens's genius imparted the nobler elements to the picture. After looking at examples of that genius as fine and precious as this portrait of King Charles, one is able to appreciate the bitterness of poor Mytens's heart when he, as it is said, begged leave to quit the English Court and retire to Holland, thus seeking to avoid being eclipsed in Van Dyck's lustre. This portrait of the King shews a fine example of sound art, thorough workmanship, sedate but by no means prosaic pathos; the flesh is, as usual with Mytens, reddish in excess, and the shadows are hot and somewhat opaque. Charles is standing at a table, on which lies the black, flat and broad-rimmed hat of felt with a rather high body, and bound by a stout cord of gold. The design is void of the "air" of Van Dyck. Lord Craven has another fine portrait of Charles by Mytens, which was at Manchester in 1857; in the collection of this nobleman the artist is more fortunately represented than elsewhere in this country; it is in England, where he remained so long, that the painter should be studied.

In the Large Dining Room is, as I have said, a portrait of Mary Queen of Scots, with the scene of her execution in the background, thus resembling a picture at Windsor. This work



is of comparatively little historical and personal value, and not for a moment to be compared with that other portrait of the Queen of which I have already spoken at length, which is one of the chief ornaments of this house, and now hanging in the Picture Gallery; that dry, stiff and somewhat harsh picture which was painted during Mary's captivity. As to this process it is easy to fancy that sitting to her artist must have been one of Her Majesty's dearest occupations. Who Oudry, painter of the Hardwick portrait, was I do not know, and however ordinary were his powers—I take him to have been a common-place Frenchman, not without skill derived traditionally from the Clouets rather than directly from the Italians, or indirectly from the Dutchmen of that day—it must have been pleasant enough to Mary to chat away the time with him. On the other hand, the painting in the Large Dining Room is a subject-picture and a memorial, rather than a portrait in the true and historical sense of the latter term, a sense of incomparably greater interest to the now existing world. The face, though tolerable as a likeness, is smoother and much younger than that of Queen Mary at the date of her death, which is indicated by the scene in the background. One conceives how much worn her features must have been at this time, for the record states that when the head rolled out of the cap which had decorated it in life, it was the peculiar French cap of the period, the dense greyness of the Queen's hair was distinct. Nor can the design of the execution as represented here be veritable, for we are told that, when Mary knelt at the block, one of the executioners held her hands, no uncommon attention in such cases, while his fellow did his office. Nothing of this kind appears in the picture, nor are any other peculiar circumstances delineated, such as would prove the power of the artist to produce what would really be invaluable, a representation, veritable so far as a painting could make it, of the final scene of Mary's troubled and trouble-causing career. It is said that everything stained with her blood was burnt, a statement which is subject to qualification.

Hanging on the window-side of the Large Dining Room, and thus unfortunately placed as regards the light, are, 1, a large portrait of General Monk, a good specimen of its kind; 2, a whole length of François, Duke of Alençon, son of Catherine

de Medici, inscribed with his age, "22," and the date "1572;" it is a tall, slender figure clad in hose of cloth of silver, puffed breeches, and a tight, slashed jacket, and the painting suggests a work of the school of Clouet III; it is well worthy of a better light than has been found for it. It was he who as Duke of Anjou, and eight years after this portrait was executed, wooed Queen Elizabeth, and was, politically speaking, the sport of that then mature and very royal virgin; the history of this love-making may yet be "read in chronicle," and quaint reading it is. While this picture was being painted, Duke François's brother, then known as the Duke of Anjou, but by us recognized as Henry III of France, had hardly abandoned hopes of becoming the husband of Elizabeth. In the same line hangs, 3, a large portrait of Margaret of Austria, wife of Philip III of Spain; a companion to, 4, Philip III by Pantoja de la Cruz, court painter to Philip II and Philip III, dated "1610," the year of the artist's death, and four years later than the portraits of the same, those master works of the artist which belonged to the Duke d'Uceda. The Queen's portrait here is the better of the two. On the opposite wall is a whole length portrait of Ludovic Stuart, Duke of Richmond and Lennox, second of the latter name, in his red robes, holding the white staff of a Lord Steward of the Household, an office he exercised from 1618 to 1623; it is the work of Van Somer. He was the eldest son of Esmé, Duke of Lennox, born Sept. 29, 1574, succeeded to his father's honours in 1583, becoming Hereditary Great Chamberlain and Lord High Admiral of Scotland; he was a great favourite with James I, and as ambassador from that King to Henry IV in 1601, had to treat of delicate matters connected with the succession to the English crown; Duke Ludovic accompanied that monarch to this country in 1603, was created Earl of Richmond in 1613, and Duke of Richmond in 1623; a model of a courtly gentleman, staid, sober, and severe, he walked after James's ideal of a high ceremonial officer; he was found dead in his bed while the King was earnestly enquiring why he did not attend the opening of Parliament, Feb. 16, 1624. There are similar portraits of this Duke at Hampton Court, at Longford Castle, and at Petworth; see below, on his Duchess. The whole-length



picture of George, Lord D'Aubigny, is by Van Dyck, and in a mode of design which had a strong influence on Lely, who adopted and confirmed the *pseudo*-sentiment which prevails in depicting a full-grown, indeed middle-aged, and serious adult gentleman in a stage costume as a shepherd, comprising a sort of "Roman" habit of quaint and impracticable character, and holding a spud or crook, but obviously as innocent of sheep-knowledge as a soldier can be. I believe it is not absolutely certain that this portrait represents the bold commander of horse who fell at Edgehill.

A picture which cannot fail to attract attention in this Dining Room is the whole-length of a lady, "of a certain age," who, wearing a large garland, and holding a bouquet of the same flowers, stands by a chair of state, and smiles stedfastly under her frizzled hair, having a not lovely, but kindly face, with somewhat common features. The figure is of the size of life, and somewhat whimsically clad in a red velvet mantle with a lining of white silk, over a skirt of dark green, the lower half of which is embroidered to the knees in a bold pattern of gold, having its hem deeply vandycked, and decked with ponderous fringes of the same metal; this garment freely displays her ankles, her roomy shoes, their quaint broderies and huge pantofles. Her boddice, which is open at the bust, in the mode of the early decades of the seventeenth century, tightly encloses the woman, and is composed of a splendid brocade of leaves and flowers in natural colours. The golden embroideries of the mantle comprise the letters "F" and "S," which stand for Frances Seymour, the name she bore when she was Countess of Hertford, before she became Duchess of Richmond. The picture bears the date "1611." The painting is in a somewhat archaic mode, and looks like a first-rate work of Marc Gerrard's, and it is in admirable preservation. There are difficulties about the date of the death of Gerrard, one authority giving that as 1635, while other writers agree on 1598. Of course, in case the latter is correct, and this picture represents the famous beauty and somewhat audacious lady whose name it bears, *i. e.*, Frances Stuart (born Howard, and successively Prannel and Seymour), wife of the above-named Duke Ludovic, it cannot be the work of Marc Gerrard. I am, however,

strongly inclined to ascribe it to him, and to believe there is little reason for doubting it is a portrait of the Duchess Frances; it is probable that Gerrard lived until 1635. The date "1611" written on the picture agrees pretty fairly with our notions of the apparent age of a lady who was born in 1577, as an inscription on the curious portrait of her belonging to the Earl of Stamford and Warrington, which was at Manchester in 1857 (No. 147), attests, "Her Grace was borne the 27th of Julie, An^o Dom. 1577." The face is that of a well-preserved dame of about thirty or thirty-five. As to this question of aspect, we have to recollect that, on the one hand, the dry manner of the painter, whoever he was, and probably most of all men Gerrard, would tend to increase the effect of time on his subject; and, on the other hand, that any painter would strive to repair, or at least to preserve, the characteristic lineaments of a beauty who, in 1611, was not less than thirty-four years of age. If, as I believe, this portrait depicts the first Duchess Frances of Richmond, the painter was just, and did not flatter her in the matter of age; we know that she married two husbands before Duke Ludovic secured her charms.

While quite young she wedded Henry, son of Alderman Prannel, a rich vintner of London. This spouse died in 1599, and was buried at Barkway in Hertfordshire. The buxom widow was a great prize, whom many men aspired to possess; among other swains was Sir George Rodney, a Somersetshire gentleman, who, on losing every chance of winning, "wrote in his own blood, and in her honour, a copy of verses, and presently after ran himself on his sword," and died. The second spouse of the fair widow of Prannel was no less a person than Edward Seymour, Queen Elizabeth's Earl of Hertford, who in youth had forfeited £15,000 and suffered nine years' imprisonment in the Tower for having "vitiating a maid of the Royal Blood," *i. e.* he had married Catherine, sister of Lady Jane Grey. On Lady Catherine's death in 1567 his lordship married Frances, daughter of William, Lord Howard of Effingham, his wife of many years. The Earl was quite aged when, after her decease, he made Prannel's widow his third Countess, and he shortly afterwards, *i. e.* in 1621, died, and left the last named lady in the fullest bloom of womanhood. She was, however, soon



consoled by Duke Ludovic, who dying, as above stated, in 1624, in his turn left her a widow. It is said that she aspired to a widower greater than either of the above, being "bonny King Jamie" himself, but March 27, 1625, time and death intervened, and the monarch followed his old servant, her third husband, to the tomb in the chapel of Henry VII, in which place she caused Duke Ludovic to be buried. There his bones still lie with hers, under a noble if somewhat pompous monument of brass and marble, which is surmounted by a sculptured Fame, and surrounded by weeping caryatides and other solemnities in the highest style of that period, a monument which she erected. The Duchess died in 1639. Many notes of her career are to be found in Court records of the time, *e.g.* those of Bishop White Kennet; see likewise Wilson's biography of James I, and 'Walpoliana.'

I am disposed to believe the picture represents this remarkable lady, on account of its very great resemblance to her portrait engraved by William de Pass and prefixed to some copies of Smith's 'History of Virginia,' a book which is dedicated to her. This print shews a three-quarters' length figure standing between a chair, which is very like that shewn in the Cobham portrait, and a table; on this latter lies an open book, on this she rests her left hand; it is inscribed with the motto "*Coronat constantia*," a motto which occurs on the oval cartouche enclosing a bust portrait of the Duchess which was engraved by F. Delaram, and is dated "Anno 1623." It is probable that both these prints were, notwithstanding the differing actions of the left hands, derived from the same picture. It was no uncommon practice of engravers to make alterations of this kind, and Delaram would be very likely to lift the hand in order to bring it within the cartouche which encloses his portrait. The costumes are identical. Granger supposed that De Pass's portrait was due to a picture by "Van Somer" (?) which was in the gallery at Strawberry Hill. The artist's name here quoted is obviously a mistake for that of Marc Gerrard, to whom Horace Walpole ascribed the picture in question, "a whole length portrait of Frances, Duchess of Richmond," which came from Lord Pomfret's, at Easton Neston. This portrait was, on the twenty-first day of the Strawberry

Hill sale, sold for £39 18s. to J. Tollemache, Esq., M.P., and it is now, I understand, at Helmingham Hall, Suffolk, together with the whole-length likenesses of the Duchess's father, Thomas Howard, Viscount Bindon, and her third husband, Duke Ludovic. The latter two came from Luton, and all three works were ornaments of the Gallery at Strawberry Hill. There is a portrait of the lady at Longleat by Van Dyck with an inscription, and dated "1633"; in it she holds a long stick.

Of far more pathetic purport than the above likeness of Duchess Frances is a noble Van Dyck with which the Large Dining Room at Cobham is decorated; this is said, and no doubt correctly, to represent James Stuart, son of the above-named Esmé Stuart, and fourth Duke of Lennox, being a whole length in black, with a light wig; the figure is in three quarters' view, to our left; the left hand is on the head of a dog, who draws his graceful form close to his master's knees with an expression of the profoundest sympathy, thus forming a beautiful and pathetic design, which is entirely in keeping with the history of the Duke, who was King Charles's faithful servant, and attended him to the scaffold, having, with three others, offered his life for that of the king. After his master's death the duke left England and died abroad in 1655. There is a portrait of this duke in "Lodge," from a Van Dyck, with the dog, engraved by Fry, and there are numerous portraits of the same nobleman, respectively engraved by Houbraken, in the "Illustrious Heads," after Van Dyck; by Voerst, after Geldrop; by Earlom, after Van Dyck, a whole length; and others, by Hollar, Faithorne, and Vaughan. Van Dyck painted the Duke James on more than one occasion; there is a well-known full length, in black, of him in the collection of the Duke of Buccleuch. A half length, as "Paris," with a pomegranate in the left hand, the figure wearing a white shirt, was at the National Portrait Exhibition, 1866, No. 720, and belonging to Mr. R. Pole Carew; a second version of the same, belonging to the Marquis of Bristol, was No. 85 in the Royal Academy Winter Exhibition, 1875, and erroneously called "The Earl of Richmond;" a third, which belonged to the collection of Louis XIV, is in the Louvre, No. 151. Lord Denbigh has a fine whole-length of this duke with his dog, as

before. This animal was introduced to commemorate its fortunate fidelity in arousing his master at the moment when his life was in peril from assassins. The present Duke of Richmond has a bust portrait of Duke James, with the garter jewel, the appearance of which, to say nothing of the dog and the likeness of the face to other portraits, conclusively affirms that Lord Daruley's picture represents this Duke. At Corsham Court, Lord Methuen's, is another portrait with the dog, and in black; this is said to be the one Houbraken engraved. The account of portraits in this Large Dining Room must conclude with mention of a very fine Kneller representing the Earl of Rochester in his peer's robes, it is dated 1697.

I may add a few brief memoranda to the briefer notes already offered on the pictures which enrich the Portrait Gallery at Cobham, with their many historical, personal, and literary attractions. The "comfortable" look of James Thomson's likeness recalls that story of his having been accustomed to stand, in just such a dressing gown and cap as appears here, with his hands in his pockets, and before a sunny garden wall, deliberately and lazily, as became a poet who was "more fat than bard beseems," biting peaches as they grew. This is, like the portrait in Lord Lyttelton's collection, ascribed to Aikman, who painted Thomson at twenty-five years of age, a likeness which was engraved by Basire, and is prefixed to the "Poems" of Thomson, but the age of this subject agrees better with Paton's likeness, which represents the poet nearly forty-five years old; this last picture was also engraved by Basire, by Cook, Nust, and Ravenet. The portrait of Gay by Aikman is well known by Kyte's print. Hogarth, Dahl, and Richardson severally painted Gay. We next notice Pope in a wig and a grey coat, shewing a somewhat fretful face, with the one hand to his temple, and a letter in the other hand, one elbow resting on a book. The portrait of Dryden by Kneller has a laurel crown in one hand, and the features are highly characteristic of the life of the man in being marked by great intelligence, but "fleshy" and "liquorish" in their expression; with a bold and manly air; the face is wrinkled and florid, the lips are very full and pulpy, seeming to roll in seeking pleasure. Another Kneller, very like this one, belongs to Mr. W. R. Baker, and was at Man-

chester in 1857, No. 265, and at the National Portrait Exhibition, 1866, No. 1000; it is the last which is said to have belonged to Jacob Tonson, and to have descended to the present owner without a break in its pedigree. Kneller's portrait is known by the prints of Coignard, N. Edelinck, Faber, and others. The likeness of Betterton, by Dahl, has a touch of the stage in the affected knitting of the brows and self-asserting air. Lord Bolingbroke, a capital Richardson, shews him fat, "elderly," but retaining traces of the beauty of his youth and early manhood; it is without a wig, and, alas! without those long natural curls, which distinguished him in ladies' eyes and favours; there is only a fringe of thin grey hair encircling the head, no longer fit to be caressed by loving fingers as of yore. Steele's portrait, by Thornhill, shews a veritable "Captain," in a cap. Thornhill's "Steele" was engraved by Vertue. The head of Sir William Temple is probably by Lely, or after the portrait by that artist, which was engraved by Houbraken, Vertue, and R. White, and is now in the Palmerston Collection. It seems like a flattering likeness of a "well-preserved" man, and is full of character.

In fit company with the last, Jervas's bust of Swift exhibits a young man with an extremely vivacious and earnest expression, the cheeks and chin are blue with the constant shaving of that strong, black beard, which he must have longed to let grow. There is a similar picture in the Bodleian Library, by Jervas, engraved by Vertue. One of Jervas's portraits of Swift was engraved by Foudrinier; this one shews Swift seated, holding a pen.

Locke, by Greenhill, with earrings(!), gives tremulous, somewhat flabby features, a worn look in the large, over-sensitive, and lustrous eyes, and a big nose. The portrait of the Duke of Buckingham, which cannot be by another hand than Jansen's, has the pointed beard and upturned moustaches which Charles the First adopted for himself, and the peevish, imperious, impudent face of the unlucky favourite. It is an interesting picture. Lord Wentworth has a likeness of this Duke which is signed "C. J.," for Cornelius Jansen, and dated "1624."

